

mOthertongue

Volume 18 Spring

Article 15

2012

The lab of love

Marta del Pozo

University of Massachusetts Amherst

Follow this and additional works at: <https://scholarworks.umass.edu/mot>



Part of the [Fiction Commons](#), [Illustration Commons](#), [Photography Commons](#), and the [Poetry Commons](#)

Recommended Citation

del Pozo, Marta (2012) "The lab of love," *mOthertongue*: Vol. 18 , Article 15.

Available at: <https://scholarworks.umass.edu/mot/vol18/iss1/15>

This Multilingual Poetry is brought to you for free and open access by ScholarWorks@UMass Amherst. It has been accepted for inclusion in mOthertongue by an authorized editor of ScholarWorks@UMass Amherst. For more information, please contact scholarworks@library.umass.edu.

The lab of love

La naturaleza de tu simulación
no consiste
en representar todo fenómeno líquido
[moléculas – organismos – reacciones]
de modo lineal
sino en rectángulos

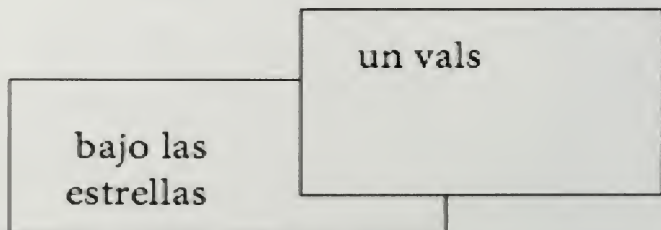
Tienes tus reglas:

1. El movimiento azaroso
2. La no superposición

De manera que si T en su deriva
colisiona con mis huesos
ha de retroceder y continuar la marcha
en otro sentido
[pese al primer instinto]

y mientras tanto yo
me pregunto el porqué
de tanta di-simulación
(la repetición de los puntos un dos un dos un dos)

Si pretendes gritar EUREKA
añade un tiempo y un espacio, por ejemplo



a modo de ecuación

The lab of love

The nature of your simulation
does not consist
in representing all liquid phenomenon
[Molecules, organisms and reactions]
in a linear fashion
but with rectangles

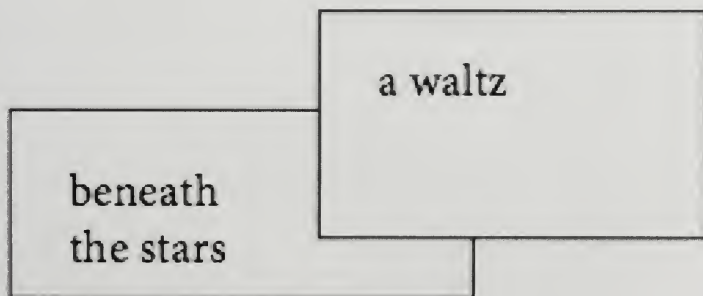
You have your rules:

1. Hazardous movement.
2. Non – superimposition

So that if, mercifully, Y,
colides with M
it must return [despite its momentum]
and continue in another direction

And meanwhile I
wonder why, the meaning of so much
di-simulation
(the reiteration of one two one two one two)

If EUREKA must be yelled
First add a beat, then a space:



in our equation game